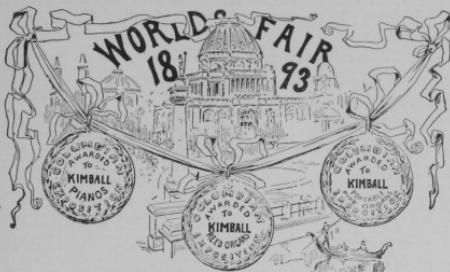


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which do not suit good teachers. Such teachers will find this book just what they want.

They have a very summary way of expressing their disapprobation of recalcitrant singers-singers in Spain. At an opera-house there, recently, one opera was announced; and as the prima donna was taken ill at the last moment, the bell had to be changed. This had happened once or twice before, and the audience were greatly annoyed at the expression of its indignation. One act of "The Flying Dutchman" and "Cavalleria Rusticana" were announced as substitutes. But they were never sung, so far as the audience could see up, though there was a storm of hisses and cat-calls. From her box she came out in a shower of small copper coins. The rest of the audience followed this example, and the players in the orchestra were compelled to put on their hats. The director in a rage threw down his baton and left his seat. The manager, however, who had been announced their firm intention of treating all unsatisfactory performances in the same way, the police closed the opera-house for several days, during which the manager took the position to represent his company. One of the highest royalties of Spain was in the theatre when the disturbance took place, but her presence had no effect on the demonstration by the audience.

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THE "FALSETTO."

"Falsetto is the remains of a voice, a portion of which has been wrongly produced," says a writer of the *Nineteenth Century*, "and the wrongly-produced portion is the only portion of the voice that can be called falsetto; but that portion which is known by the name of 'chest-voices' Signor Garcia, in his 'Hints on Singing,' says that falsetto is 'the voice of the larynx' a voice which is not natural, although the voices of professional singers are not quite unaware of it. But it is not the whole truth. Falsetto is not only a remain of the boy's voice, it is also a remain of the man's voice, a remain of the voice of the man in his middle age. Moreover, in every case where it exists as a separate register, it is the only rightly-produced voice."

"That the theory of voice-production which this involves is a strange and startling theory to be propounded is not to be denied. But I have brought forward some strange and startling facts, and if these facts cannot, I believe, be accounted for by any other theory, nor is this theory strong and conclusive as these facts seem to me, they are not the only facts by which the theory may be supported. Others may be mentioned which point fairly in the same direction. There are many musical men who had good voices when they were boys, but have anything but good voices now. These men have a distinct recollection of the kind of voice which they formerly used when

they sang soprano as children, and are well aware that, whatever were the mechanical means by which it was produced, the mode of production was not exactly the same as that which they now employ. If it is the singing voice that produces the voice, called falsetto. In other words, they are fully conscious of the fact, already referred to, that the falsetto of their present voice is the remains of their former mode of production in speaking voices, and that the mode of production which was not at natural to them as children, but was acquired at or about the period of change from boyhood to manhood. Some boys undoubtedly acquire the power of producing their falsetto at an earlier date than others, and those who do not are not necessarily boys who have good soprano voices. I think I may safely say, with regard to really good boy soprano, that while a few of them may use this 'chest-voice' for their lowest notes, most of them, if they sing them at all, do so in a mode of production which is wholly different from that of the whole, or nearly the whole, of his voice? In this there any difference, so far as the mechanism or muscular action is concerned, between the larynx of a boy and the larynx of a man? If so, all the books we have had up to the present time are wrong. But if the mechanism continues the same, why should the mode of production be changed? If a boy, by employing certain modes of his singing, can produce a way of singing a good voice, it is in accordance with true physiological principles that he should continue, as he grows into manhood, to use these same muscles in the same way with the same satisfactory result.

"Now, my contention is that the men singers who possess the best voices do not necessarily sing the best. That is not to say that the present time. Many of them certainly do not; but that is the consequence of the training they have received, training which did not commence until long after Nature had given them their voices. There is no doubt that it is a curious confirmation of this contention that if you ask these men about their voices, if you inquire what is the difference as regards production between the voice which they possess now and that which they possessed when they were boys, they will tell you that they are not conscious of any radical change. Most of them will not have any clear recollection of their former voice, or of the kind of feeling they had in producing it. If you happen to meet with one of these men, he will tell you that his voice has become gradually lower in pitch and louder in quality, and that he is using the same mode of production now as he used then.

"It must not be assumed that, if this theory be true, every adult male singer who is being taught on any of the recognized systems of the present day is of necessity trained wrongly. That large numbers of singers are being trained wrongly there can, I think, be little doubt. Indeed, it is a matter of common observation. Some teachers, however, like some preachers, are better than their creed, and while they are wrong in theory, they are sometimes right in practice."

Pietro Mascagni has received ten thousand dollars from the Management of the Covent Garden Theatre, London, for the right of producing for the first time on any stage his new Japanese opera "Iride."

KUNKEL POPULAR CONCERTS.

The Sunday Afternoon Kunkel Popular Concerts came to a close on the 25th ult. They will be followed by a series of Four Grand Evening Concerts, which will be given on Sunday, May 2nd, Wednesday, May 5th, Sunday, May 9th, and Wednesday, May 12th.

The success of the concerts has been unqualified from the beginning of the season, each concert drawing a crowded attendance. The Evening Concerts will be a fitting close to the season's splendid works.

Afternoon, April 4th. 1. Piano solo—*Solo-Sonata*, op. 31, No. 3, in E flat major, by (a) Alberto, (b) Serafini. 2. Violin duet—*Vivace*, by (a) Menotti, (b) Gatti, (c) Paganini. (d) Fiddle duet with fisco by Mr. Charles Kunkel. 2. Songs I Dreamt, Schirra; Miss Katherine Kenner. 3. Violin solo—Ziegenmueller, Sarasate; Signor G. Palmeri. 4. Piano duet—Overture, Massenet (Albert), Grand Polonoise de Concert, Chopin. 5. March—Kunkel and Paul Mori. 6. Song—Yes, I Love You, Stults; Miss Katherine Kemper. 6. Violin solo—(a) Bridal Procession, Grigory Saaroff; (b) Grand Polonoise du Concert, Ferlini; (c) Signor G. Palmeri. 7. Piano duet—To the Moon, Mori (Grand Concerto, Double Galop); Messiaen (Whispering Wind), Paul-Michel.

Charles Kunkel and Paul Mori.
Fifteenth Kunkel-Banquet Concert Sunday af-

afternoon, April 11th: 1. Piano solo—Sonata No. 2, in A, Major; Beethoven, (a) Largo appassionato, (b) Finale—rondo: grazioso; Mr. Charles Kunkel. 2. Song—Still as the Night; Mrs. Helen Holden. 3. Song—The God, The Teacher; Holden. Miss Villa Herford. 4. Violin solo—6th Air Varié; Miss Alice Layat. 5. Song—Ah, can't you behold those Glances! (Il Trovatore) (sung in German); Verdi; Mr. W. H. Wadsworth. 6. Violin solo—Cavatina; Miss Villa Herford. 7. Piano solo—(a) Bubbling Spring; River King; (b) Plane solo—Polka Caprice, Alden; Mr. Charles Kunkel. 8. Vocal duet—From the Time of Eastertide; Messrs. D. Werner and Charles Hein. 9. Piano duet—Awakening of Love (Waltz); Moszkowski. Messrs. Charles Kunkel and Charles Jacob Kunkel.

Sixtieth Kunkel Popular Concert, Sunday afternoon, April 18th: 1. Piano duet—Il Trovatore; Verdi; Mr. Charles Kunkel and George Eninger. 2. Violin solo—Fantasie Caprice, op. 11, Viennese; Mr. R. J. Gebhardt. 3. Song—For the Sake of the Past; Mattel; Mrs. Florence Post Mazeruza. 4. Piano solo—La Malinconia; Hall Colombe; " and " Yankee Doodle"; Kunkel; Mr. Charles Kunkel. 5. Violin solo—Mazurka de Concert, op. 26, Larzycky; Mr. R. J. Gebhardt. 6. Song—For All Eternity; Mrs. Florence Post Mazeruza. 7. Vocal duet—The Star-Spangled Banner; Mr. Charles Kunkel and George Eninger.

Sixty-first Kunkel Popular Concert, Sunday afternoon, April 25th: 1. Piano solo—Sonata (Sonata quasi una Fantasia) op. 27, No. 1, in E flat; Beethoven.

(a) Andante, (b) Allegro molto e vivace (c) Adagio con espressione, (d) Allegro vivace; 9. Song—Mignon; 10. Gavotte; 11. Song—Mignon; Miss Jessie Jerome Bartlett, 3. Violin solo—Romance and Rondo, op. 9, No. 2, Wieniawski; Mr. Arnold Pesold, accompanied by Miss Ottile Pissolino, 4. Song—A Day Dream; Strzelczyk; Miss Ruth E. Swaine, 5. Piano duet—La Chanson des Amis at Home; Concerto for Cello and Piano—Kunkel; Miss Jessie Jerome Bartlett, 6. Songs—Cyrano de Bergerac—Love Song; Smith; Miss Jessie Jerome Bartlett, 7. Violin solo—(a) Umberto Song, (b) Gavotte; Pesold; Mr. Arnold Pesold, 8. Song—Mignon; d'Hardelot; Miss Ruth E. Swaine, 9. Piano duet—The Jolly Blaxsmiths (apprise); Paul; Messrs.

There is a beautiful and suggestive story told of an old musician and his pupil, which we can all afford to take to heart. "Why," asked the master, "have you come back to Bologna? You are already the most accomplished singer in the world." "Because," answered the pupil, "I feel that I have not yet fairly begun to know how to sing." "Ah," replied his teacher, "that is what none of us will ever know in this world, for when we are young we have the voice, but not the art, and when we are old we have the art, but not the voice."

A certain sort of music seems to have existed in all countries and at all times. Even instrumental music is of a very early date. Representations of musical instruments occur on the Egyptian obelisks and tombs. The music of the Hebrews is supposed to have had a more rhythmic and melody. The Greeks numbered music among the sciences, and studied the mathematical proportion of sounds. Their music, however, was but poetry sung, a sort of musical recitation or intoning, in which the melodic part was a mere necessity. The Romans borrowed their music from the Etruscans and Greeks, and had both stringed instruments and wind instruments. In *Chandlers*.

IS GRAND OPERA NATURAL?

Addison laid down the rule that nothing that was not nonsense was capable of being well set to music, and while feeling has changed since his day, there is considerable doubt as to the "naturalness" and legitimacy of grand opera as a popular entertainment. German opera is an attempt to overcome this prejudice, but Italian opera frankly accepts the charge of unnaturalness. A consideration of these questions is found in an excellent article in the *Boston Transcript*, from which we quote:

"Among the objections urged against the opera by those who have seen it most frequently, there is one that all property is outraged by this conjunction of music with action in the drama; 'people do not fight and murder each other, it has been said, in fine dresses; they may now do so in rags and tatters, and there is something grotesque and positively ludicrous in the union of things so incongruous,' Fehling calls the opera 'a fairy world, not occupied with real men, but by a singular kind of living creatures.' In this, as in every other form of drama, it is full of absurdities. What can be more ludicrous than a general on a battle-field giving orders in song, or a warrior expiring his last breath in trills, and 'shakes, and maledictions?—quavers'—to the accompaniment of a band of orderly flesh and blood, even though an amateur at music would be satisfied, just as he was about to shuffle off this mortal coil, to pour out his soul.

"In notes of many a winding bough
Or linked sweetness long drawn out?"
—Think of love's sly cavalier, in a burst of
cinnamony jealousy, challenging a rival to mortal combat
in strains "as bold as Apollo's lyre."
—Like Oribelle, the impudent
about the stage—ranging like a lion, and evidently
upright to a perfect tempest of jealousy and
rage—yet coolly turning toward the audience, striking
an attitude, and modulating the whirlwind his
confession into a series of molasses deliveries.
—The most ridiculous of the same and the ridiculous in
some other, more ridiculous juxtaposition? It has been well
said that in Shakespeare's plays, when a person is
struck with horror or given vent to his agony in some
sort, passion follows—concerning—while it is all true to
say, in the plays, however, he would be as
ridiculous as a living statue.

"To all these critics the friends of the opera have a ready reply. An art like music, which is the child of passion, must inevitably, they say, take as its theme the joys and sorrows of the heart; and the world that the joy and sorrow of the heart should seek the intense and emphatic expression which music affords? Even in the very rudest forms of drama there is still a love, a jealousy, and still more love, pity, jealousy, and vengeance, have their music. Why, then, should not the musicalized states of society have a cultivated musical drama? And if it did, would it really be unnatural? Such music would naturally be associated with a story, a plot, with incident, character, scenes, and costumes—in other words would be drama. It would have the drama, which is simply the form which the drama assumed among musically endowed people.

"As to the assemblage of persons singing their love-songs in grief, anger, or despair, in flats, in major, or in minor, this is done, I suppose, precisely what nature does? Does she not sing, in every moment it becomes passionate, have cadence, and a regular note? Mozart's 'Die Weber' has been considered the most perfect work of Shakespeare. What man in actual life gives utterance, even as that of Hamlet's or Othello's speech? Yet is it not the genuine language of passion? Is there any more natural and more human language? Nature, in her art, 'nature' is carried out of the region of the action into the region of art, and in the region of art the musical utterance of nature is not more strange than the musical utterance of nature. The reason is, that the taste for operatic music is not more widely diffused, and partly to the fact that its fastidious and exacting partisans demand the most world-reknowned singers, with large and costly orchestras and choruses; that costly, and splendid scenery, and other accessories, which most inevitably necessitate a large outlay of money."

The fragment of an opera begun by Wagner in 1843, and never finished, called "Die Hochzeit," has been purchased by an English woman for \$500.

As the result of investigations as to the number of words that constitute the vocabularies of different classes, it was learned that a laborer uses about 400 words; a business man 1,000; an ordinary writer from 2,500 to 3,000; Milton used 8,000 words; Shakespeare 15,000, of which 500 were used but once.

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THOMAS M. HYLAND, . EDITOR.

MAY, 1897.

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MISSOURI STATE M. T. A.

The second annual meeting of the Missouri State Music Teachers' Association will be held June 16, 17 and 18, at the charming resort, Perti Springs, just out of Warrensburg. There is a large convention there, and a chance offered for all visitors to visit the fine hotel and mineral waters, bath lake, &c., &c. The hotel and the restaurants are offering great reductions, and a large attendance is expected from all over the state. The first meeting at Sedalia last year proved a decided success, and it is anticipated that the coming one will surpass it every way. Every effort is being made to secure some of the finest musicians in the state for the programmes. A string quartette from St. Louis will furnish choice music, and there will be piano and singing classes, exercises for vocal culture, general discussions on musical subjects of importance, and opportunity for friendly intercourse between the musicians represented at this state gathering. It is the desire of the association to send a large delegation to the national meeting, and to gain credit and receive profit and pleasure. The educational influence of such an association on the musical development of our state is incalculable, and all earnest-hearted, progressive musicians should be glad and proud to find helping hands regarding personal considerations, whether small or grande cause. There will also be a program, as before, consisting of worthy Missouri composers, and, as last year, this will doubtless prove one of the most interesting of the series.

JOHANNES BRAHMS.

The death of this eminent symphonist, in Vienna, on April 3, removes one of the greatest masters and leaves, says an exchange, but two names that are accepted by all the world as followers on the line of musical development and verve, to wit, Saint-Saëns and Dvorák.

Whether Brahms fully realized the prophecy made for him by Robert Schumann, who introduced him to the musical world in trumpet tones, is a matter which may be solved in time. Whether he was right and when the quality of his genius has been fully grasped by those competent to form an estimate of

it. While his symphonies never achieved in America the popularity accorded the works of the older masters, it cannot be denied that the reason thereof was due in a great measure to the mental caliber of the composer who attempted to interpret him. Hans von Bulow, with his keen, analytical mind, did more in one or two notable readings of a Brahms symphony to settle the question as to the question as to the maestro's place in the musical hierarchy than all the others who signally failed to comprehend him.

That the deservedly composed was pre-eminent among living composers for the definite nature of his individuality, is too clear for argument. With an affinity for chromatics and the opposite for Wagnerian spectre-music, he could be understood alone in his intensity of harmony and modulation. Between himself and Wagner there was, and is, an impassable gulf, the one dramatic, the other especially independent of drama, and standing upon systems of principles which were entirely different. He never allowed himself to be diverted from his course in spite of all the wealth of episode and secondary thoughts always at his command, but restrained from clouding his in tial thought. His music possessed a grandeur which harmonized the ideal of beauty to its expression, and this was, I believe, one reason why the general public and conductors who titillate the public ear and flatter their senses without yielding anything lasting or substantial, have not appreciated his earnestness and abstraction from exterior things as they will when he is better understood and more successfully interpreted.

Brahms' genius extended over a wide range of musical interests, apart from the dramatic department. He excelled in chamber music, piano and symphony measures, and his sacred songs, particularly his Op. 45, the German Requiem, for solo, chorus and orchestra, has been declared to be a masterpiece. Turning from that funeral music which is essentially sombre in many of its parts, while brilliant in others, the observer might, at first sight, of his ballads and rhapsodies, be amazed at the variations of moods in a spirit that conquered music and was endowed with a marvellous technique, combining intellectual qualities and demonstrating the strength of his original consistency. To him the pianoforte was a medium of intellectual expression, though sometimes it seemed as if he regarded technical executions as a secondary, casual matter, only to be noticed incidentally. From his piano playing his gift remains, to expand more and more as the spirit of the age overtakes him, for he was in advance of ordinary appreciation, and with respect to how he may be said to be a true exponent of the music of the future, the opinion of Wagner on his dramatic parapneuma, but as already said, these two men occupied opposite sides of an impassable gulf and there can be no comparison between them.

In the Victorian Era Exhibition in London, to celebrate the sixtieth anniversary of Victoria's accession, the drama is to be appropriately represented on the largest stage in the world, that of the Empire. Theatre having been set aside for the purpose a space three hundred and fifteen feet long by one hundred feet deep being thus secured. On this immense stage seven ordinary ones are now being constructed, two of which are capable of holding a thousand persons each, and the remaining five, on a stage, for instance, such as that of Drury Lane; while the remaining five stages are all so large that they can adequately represent any stage scene. An ample space is provided for the exhibition of scenic architecture, models for all kinds of stage mechanism, for the proper exhibition of stage literature, designs for costumes, and all other articles illustrating the history of the English stage during the last sixty years. One of the specialties of the exhibition will be a large set scene representing the complete workings of the stage from behind the footlights.

James M. North, the popular vocal teacher, has providentially recovered from an accident that threatened the loss of his right eye. This will be good news to his many friends. Mr. North has resumed his classes at his studio, 914 Olive street.

Miss Cora Fish, assisted by some of her pupils, Miss Helen Threll, violinist, and Miss Jane Good, pianist, gave a piano recital recently at 3128 South street.

Miss Charlotte H. Hax Rosati has located her studio at 1354 Lafayette ave. Miss Hax Rosati is meeting with commendable success in her work and numbers among her pupils Mr. Egmont Froehlich, Jr.

Mrs. Nellie Allen Parelli played at a recent recital at the Enterprise Club at Kansas City and scored a great success. The local press commended her playing in terms of high praise.

Edgar W. Bloomer is now located in the Lacledue building Fourth and Olive streets, where he has fitted up a cozy studio for the reception of his pupils.

Miss Vera Schlueter, pupil of Mrs. String Stevenson, assisted by Miss Adah Weeks, soprano, gave a piano recital at 3631 Olive street, on the 24th ult. Miss Schlueter's rendition of her numbers aroused a great deal of enthusiasm, and showed great individuality and artistic freedom. Her memory is excellent, and her voice is unusually reliable. Miss Schlueter is but 18 years of age, and has been studying with Mrs. String Stevenson for some time. She is an ambitious and deserving student. Miss Black's singing was, as always, thoroughly enjoyed.

Eliza Williamson, B. E., and some of her advanced pupils in Elementary and Delicate Physical Culture, gave the Septième Soirée at Pickwick theatre on the 13th ult. The programme included Delicate attitudes, readings, recitations, vocal and instrumental music, and a "Marble Dream" in which well known stage stars were represented. The large audience present enjoyed one of the best treats of the season, and recognized with enthusiasm, the splendid work of Miss Williamson and her pupils.

Mile. Antoinette Trebelli arrived recently in San Francisco, having been engaged for a recital beginning an American concert tour. She has just completed a tour of Cape Colony, Natal, the Transvaal, Tasmania, South Australia, New South Wales, Queensland and New Zealand. Mile. Trebelli's mother was one of the best known opera singers ever heard in New York.

Joh. Philip Souza is engaged with Charles Klein upon an opera, called "The Bride-Elect."

Sir Arthur Sullivan is to receive \$10,000 for the new ballet he has composed for the Alhambra, London.

Beginning next season, the Khedive's theatre at Cairo will give operas only in Italian. Four years ago the majority in favor of French troupes was ninety. This year Italian was preferred by the subscribers by one vote.

The "Flying Dutchman" has recently been put in the hands of Opéra Comique, Paris, and Felix Mottl of Carlsbad, has been engaged to conduct the opera, which will be given in German.

A tablet will be placed on the house near Leopoldine where Wagner lived during the sixties. The inscription is: "In this house dwelt Richard Wagner from April, 1869, to April, 1872. Here he finished the Meistersinger," Siegfried," Gotterdämmerung," "Wälsersmarsch," and Siegfried Idyll."

The secret of Liszt's success as a pianist was his incessant industry. For many years he was wont to practice ten hours daily.

The *Woman's Medical Journal* contains the following by Robert B. McCall, M. D., Medical College of Ohio, Cincinnati, now residing at Hamersville, O.: "If there is any one drug that can be made to answer all the purposes of antikannia, it is St. Jacobs Oil. Of the multitudinous disturbances of innervation that occur in the various diseases he is called upon to treat, that one is antikannia."

"My confidence in it is so well established that I have only words of praise. Independently of other observers, I have proved to my satisfaction its certain value as a promoter of parturition, whether induced or spontaneous. It has also been of great service in controlling the vomiting of pregnancy. In cases marked by unusual suffering in second stage, pains of a gaging sort, frequent or separated by pro-

longed intervals, accompanied by nervous rigors and mental forebodings, one or two tablets of five grains each, of antikannia, promptly change all this."

If there is a "sallow uterus," antikannia and quinine awake every energy, muscular and nervous, and push labor to an early safe conclusion. Indeed, in any case of labor small doses are helpful, confirming efforts of nature and shortening duration of parturition."

I have just finished treatment of an obstinate case of vomiting of pregnancy. A week ago the first dose of antikannia was given, and gave instant relief. The womb and gastric intolerance rapidly yielded. This case was a typical one, and the result is clearly attributable to the masterful influence of this preparation."

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March.

Notes marked with an arrow must be struck from the wrist.

March time. $\text{♩} = 112.$

CARL SIDUS.

N.B. Heed carefully change of fingering.

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3

(Key of C)

(Key of F)

Trombone solo.



N.B.



LE REVEIL D'AMOUR.

(LOVES AWAKENING.)

Valse de Concert.

Moritz Moszkowski.

Tempo di Valse $\text{d} = 80$.

The musical score for "Le Reveil d'Amour" by Moritz Moszkowski is presented in four staves. The first staff begins with a dynamic of p , followed by a series of eighth-note chords. The second staff starts with a dynamic of f . The third staff features a dynamic of ff . The fourth staff concludes with a dynamic of ff . Various performance instructions such as "Ped." and "rit." are scattered throughout the score. The tempo is marked as $\text{d} = 80$. The score transitions through different sections, each with its own unique harmonic progression and rhythmic pattern.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The music is in common time, with a key signature of four sharps. The notation includes various dynamics such as *f*, *p*, *rit.*, and *a tempo*. Performance instructions like "Ped." and "*" are placed below the staves. The first staff begins with a forte dynamic. The second staff starts with a ritardando instruction. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *f*. The fifth staff begins with a dynamic of *p*. The sixth staff begins with a dynamic of *f*. The music concludes with a dynamic of *p*.

The image shows a page of sheet music for a piano piece, likely a sonata or concerto. The music is written in two systems, each consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). The time signature varies between common time and 3/4. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). Pedal points are indicated by the word 'Ped.' with a star symbol below it. The page number '10' is at the bottom right, and the measure numbers '4', '5', '6', '7', and '8' are placed above the staves to mark the progression of the piece.

The image shows a page of musical notation for a piano. The top section concludes with a dynamic marking 'dim.' followed by a repeat sign. The subsequent section begins with a tempo marking 'a tempo.', followed by the lyrics 'e - rit - - ard' and 'grazioso'. The final section is labeled 'Ossia.' and contains a series of measures featuring various keyboard techniques such as octaves and sixths. The page is filled with dense musical notation, including multiple staves and complex rhythmic patterns.

a tempo.

A musical score for piano, page 10, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. The key signature is A major (three sharps). Measure 1 starts with a dynamic of $\frac{4}{4}$ time. Measures 2-3 show a transition with a bass note and a treble note. Measures 4-5 continue the pattern. Measures 6-7 show a more complex harmonic progression. Measures 8-9 lead to a cadence. Measure 10 concludes with a repeat sign and the instruction "rit." (ritardando). The score includes various performance markings like "Ped." (pedal), "a tempo," and "rit.".

a tempo.

Orchestra. *a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

21 22 23 24 25

Measure 21: Treble clef, G major, 2/4 time. Bassoon part with grace notes and dynamic *p*. Fingerings: 2, 3, 2, 1; 4. Measure 22: Bassoon part with grace notes. Fingerings: 2, 1; 3. Measure 23: Bassoon part with grace notes. Fingerings: 2, 1; 3. Measure 24: Bassoon part with grace notes. Fingerings: 2, 1; 2. Measure 25: Bassoon part with grace notes. Fingerings: 2, 1; 2.

A musical score for piano, showing two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature is A major (no sharps or flats). Measure 10 starts with a forte dynamic. Measure 11 begins with a piano dynamic. Pedal markings are present under the bass notes in both measures.

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 144 through 150. The key signature changes between G major and F# major. The notation includes various note values, rests, and dynamic markings like 'f' (fortissimo) and 'rit.' (ritardando). Pedal instructions ('Ped.') are placed below certain notes in each staff. Measure 144 starts with a forte dynamic. Measures 145-146 show a transition with eighth-note patterns and rests. Measures 147-148 feature sixteenth-note patterns with dynamic changes. Measure 149 begins with a forte dynamic and includes a 'rit.' instruction. Measure 150 concludes with a forte dynamic. The page number '144 - 10' is visible at the bottom center.

9

Ped. * Ped. * Ped. * Ped. * Ped. *

8.....

Ped. * Ped. * Ped. * Ped. * Ped. *

8.....

Ped. * Ped. * Ped. * Ped. *

8.....

Ped. * Ped. * Ped. * Ped. *

8.....

Ped. * Ped. * Ped. * Ped. *

8.....

Ped. * Ped. * Ped. * Ped. *

8.....

Ped. * Ped. * Ped. * Ped. *

open - een - do

Ped. 144 - 10 Ped. Ped. Ped. Ped.



The image shows a page of sheet music for a piano piece, specifically page 11, measures 1441-10. The music is written in two staves, treble and bass, with a key signature of four sharps. The first staff consists of six measures, each starting with a forte dynamic (F) and featuring a sustained note followed by eighth-note patterns. The second staff begins with a measure of eighth-note pairs, followed by a section labeled "con forza." The third staff starts with a dynamic of P (pianissimo), followed by a section labeled "Animato". The fourth staff begins with a dynamic of F, followed by a section labeled "Presto". The fifth staff starts with a dynamic of F, followed by a section labeled "ff" (fortissimo). The sixth staff starts with a dynamic of ff, followed by a section labeled "ff". The page number "11" is located at the top right, and the measure numbers "1441-10" are at the bottom center.

FEEN REIGEN.

(GATHERING OF THE FAIRIES.)

The image shows a page of sheet music for piano, page 10, from a piece titled "Con fuoco." The tempo is marked as 126. The music is arranged in six staves across three systems. The first system starts with a forte dynamic (f) in common time, with a "simili" instruction above the staff. The second system begins with a piano dynamic (p) in common time. The third system continues in common time. Various dynamics including forte (f), piano (p), and sforzando (sf) are used throughout. Articulations such as staccato dots and dashes are present. Performance instructions like "Ped." (pedal) are placed under specific notes. Fingerings are indicated by numbers above or below the notes. The music features complex chords and rhythmic patterns, typical of a virtuosic piano piece.

Sheet music for piano, page 25, featuring six staves of musical notation. The music is in common time and consists of six staves. The first staff uses a treble clef and has a dynamic marking of *cres.* The second staff uses a bass clef and has a dynamic marking of *Ped.* The third staff uses a treble clef and has a dynamic marking of *cres.* The fourth staff uses a bass clef and has a dynamic marking of *Ped.* The fifth staff uses a treble clef and has a dynamic marking of *ff*. The sixth staff uses a bass clef and has a dynamic marking of *Ped.*. The music includes various pedaling instructions like *Ped.*, ***, and ****, and fingerings such as 1, 2, 3, 4, and 5. The notation includes eighth and sixteenth note patterns, as well as sustained notes and rests.

Sheet music for piano, page 26, featuring five staves of musical notation. The music is in common time and consists of the following sections:

- Staff 1:** Measures 1-3. Dynamics: cresc. (measures 1-2), f (measure 3). Fingerings: 1, 2, 3, 4, 5. Pedal markings: Ped., Ped., Ped.
- Staff 2:** Measures 4-6. Fingerings: 1, 2, 3, 4, 5. Pedal markings: Ped., Ped., Ped.
- Staff 3:** Measures 7-9. Dynamics: dim. (measures 7-8), f (measure 9). Fingerings: 1, 2, 3, 4, 5. Pedal markings: Ped., Ped., Ped.
- Staff 4:** Measures 10-12. Dynamics: p (measures 10-11), sf (measure 12). Fingerings: 1, 2, 3, 4, 5. Pedal markings: Ped., Ped., Ped.
- Staff 5:** Measures 13-15. Dynamics: f (measures 13-14), p (measure 15). Fingerings: 1, 2, 3, 4, 5. Pedal markings: Ped., Ped., Ped.

The image shows the tenth page of a piano score, containing ten staves of musical notation. The key signature is A major (no sharps or flats). Measure 101 starts with a forte dynamic (f) in the treble clef staff, followed by sixteenth-note patterns in the bass clef staff. Measure 102 begins with a crescendo (cres.) in the treble clef staff, leading to a decrescendo (decres.) in measure 103. Measures 104-105 show eighth-note patterns in the treble clef staff. Measure 106 features sixteenth-note patterns in the bass clef staff. Measures 107-108 continue with sixteenth-note patterns in the treble clef staff. Measure 109 concludes with sixteenth-note patterns in the bass clef staff. The page includes several performance instructions such as 'Ped.' and 'ff'.

WIEGENLIED.

BERCEUSE. ~~~ CRADLE SONG.

W. G. Graham

Andante. ♫ = 108.

Cantabile.

4

Fingerings: 5 2, 3 2, 2 1, 2 1, 2 1, 2 1, 2 5 4 2 1 4, 3 2 1, 1 2 5 2, 5 3.

Fingerings: 3 2 1, 2 1, 2 1, 2 1, 2 1, 2 1, 2 5 4 2 1 4, 3 2 1.

agitato.

Fingerings: 1 2 5 2, 5 3, 5, 2 3 2 1, 4 2 1, 5 2 5 1 5 4 5, 5 2 4 3 4 5 4 4 5, 5 5 5 4 5.

Grandioso.

Fingerings: 5 2 4 3 4 5 4, 5 2 4 3 4 5 4, ff, ff.

8.

21 1 1 1 8 1 1 3 2 1 1 5
L. h.

dolce.

8.

8.

8.

1446 - 4

8

zephyroso.

ff

8

8

8

8

PHILOMEL.

POLKA BRILLIANT.

Charles Kunkel.

Tempo di Polka. $\text{♩} = 112$.

Primo.

Secondo.

PHILOMEL.

POLKA BRILLIANT.

Charles Kunkel.

Tempo di Polka. $\text{d} = 112$.

Primo.

Gioioso.

8-

Primo.

Gioioso.

cres.

ff

ff

Secondo.

Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *

137 - 8

1. || 2. Ped. * Ped. *

8-----

8-----
f 3
or thus.
l. h.

8-----

8-----

8-----

1. || 2.

Secondo.

A musical score for piano, featuring two staves. The top staff is for the right hand and the bottom staff is for the left hand. Measure 11 starts with a forte dynamic (f) and includes a first ending instruction (1). Measure 12 starts with a forte dynamic (f) and includes a second ending instruction (2). The score consists of two endings: the first ending leads back to a section starting with a forte dynamic (f), while the second ending leads to a section starting with a forte dynamic (f).

A musical score page featuring two staves. The upper staff is for the right hand (treble clef) and the lower staff is for the left hand (bass clef). The music consists of six measures. Measure 1: Right hand eighth-note chords (G major), left hand eighth-note chords (C major). Measure 2: Right hand eighth-note chords (G major), left hand eighth-note chords (C major). Measure 3: Right hand eighth-note chords (G major), left hand eighth-note chords (C major). Measure 4: Right hand eighth-note chords (G major), left hand eighth-note chords (C major). Measure 5: Right hand eighth-note chords (G major), left hand eighth-note chords (C major). Measure 6: Right hand eighth-note chords (G major), left hand eighth-note chords (C major).

A musical score for piano featuring two staves. The left staff uses the bass clef and the right staff uses the treble clef. Measures 5 through 10 are shown, with measure 5 starting with a forte dynamic. Measure 6 begins with a forte dynamic. Measure 7 starts with a forte dynamic. Measure 8 starts with a forte dynamic. Measure 9 starts with a forte dynamic. Measure 10 starts with a forte dynamic. The score includes various note heads, rests, and dynamics like eighth and sixteenth notes, quarter and half notes, and eighth and sixteenth rests. Measure 10 concludes with a repeat sign and a double bar line.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f) and ends with a decrescendo (p). Measure 12 begins with a dynamic of 3/2. The piano pedal is indicated by a vertical line with a bracket labeled "Ped." under both staves.

A musical score for piano, featuring two staves. The top staff is treble clef and the bottom is bass clef. Measure 7 starts with a forte dynamic (f) and a pedale (Ped.) instruction. Measure 8 starts with a piano dynamic (p). The score includes measure numbers 7 and 8, and section markers 1. and 2.

Primo.

7

8.....

8.....

8.....

8.....

8.....

13

Primo.

Secondo.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. *

Ped. *

f *mf*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f

Ped. *

Primo.

8.....

9

8.....

8.....

or thus.

ff

8.....

8.....

197 - 8

Ped. *

LIST! THE NIGHTINGALE.

(HORCH, DIE NACHTIGALL.)

Translation by H. Hartmann.

W. D. Armstrong.

Andante. ♩ = 152.

Cantabile.

Horch, horch! die
List! list! the

Nach - ti - gall! Ju - . beind singt sie ihr Lie - bes - lied. Horch, horch! Durch
night - in - gale Sweet - ly sing - ing his hymn of love Hark! hark! o'er

Berg und Thal Tönt das Ech - o, durch Flur und Ried
hill and dale Songs are ech - o - ing from the grove.

1452-3

~ Copyright, Kunkel Bros., 1892. ~

Und weck - et froh in meiner

Thy voice a wakes with-in my

Brust

Ge - dan - ken

breast.

The pur - est

sü - sser Lie - bes - lust, Ge - dan - ken sü - sser Lie - bes - lust

thoughts it e'er pos - sess'd, The pur - est thoughts it e'er pos - sess'd.

Horch, horch die Nach - ti - gall! Ju - bind singt sie ihr Lie - bes - lied.

List! list! the night - in - gale Sweet - ly sing - ing his hymn of love.

Horch, horch! Durch Berg und Thal Tönt das Ech - o, durch
 Hark! hark! o'er hill and dale Songs are ech - o - ing

Flur und Ried. Horch auf der Nacht - i - gall sü - - esen
 from the grove. List to the night-in-gale's sweet - est

Sang, Horch auf der Nacht - i - gall sü - - esen Sang.
 song, List to the night-in-gale's sweet - est song.

POSITIVISM IN MUSIC.

After everything has been said relating to the qualities of music, when every opinion has been given by artists, pros, amateurs, and those who have no conception of music, but are pleased with certain strains and displeased with others, the whole question resolves itself into one of personal application, individual opinion.

The ideals of music that every individual possesses in his own mind, and as variously agree to *Anton Rubinstein*, as those mentioned; painting, love, reli, ion, and psychic qualities; and the probability is, that none of them will ever be realized, owing to the infinity of the subject, as well as to its diversity, the impossibility of reconciling human understandings whenever they abandon the routine of elementary rules and training and consider music in the abstract.

The old masters, indeed, the modern masters of music, also, had the technical knowledge and categories of master minds, because they have evolved from their inner consciousness some new perception of the infinite art which is novel to us, and which we immediately appropriate as the standard rule of excellence, whether it is the encimation of a new style, which is born by the following of a new, pleasing combinations of the musical scale are effected, and a nearer approach made to the soul of music,—a soul which can only be reached when, divested of our mortal obstacles, we stand in the presence of the greater domination of God, the prototype, the essence of harmony.

Technique has very little to do with the matter, for few artists can hope to attain to the perfect mechanical execution of a handorgan, street piano, orchestra, or concert grand, yet the physical condition of the most beautiful overtime the person beats no faster, the lacrymal glands do not yield moisture, nor is the breath held in suspense for fear of destroying its effect. We recognize the harmony, and the name of the composer is ended to mind; but we are not for a single instant in doubt, because it is pure technique, and the perfection of it.

It is quite true that technique is essential to production, but it is not capable in itself of extracting the ideal from the mass of any composition. A skilled technician never, or very rarely, practised his technique was once asked how he could play upon the piano without it. His reply was, that whenever he felt inspired to execute anything he simply went to the instrument and did it; and it is within the personal knowledge of the writer, that the great Wagner, when he first told his friends what he meant, went to the piano, and at the first touch of his fingers upon the keys aroused an inspiration that did not end until he had gone over the whole of the old masters in such a manner, and with such a fresh light of interpretation, that then, that he amazed his auditors. Yet he had not touched a piano for three months previous, but had engaged in the incompatible task of welding a pick in a Western mine for that period: moreover, the musical school dmons, when he was about ten years of age, when he felt like playing his fiddle to the anio and played. He was the soul of music, and was an emanation from that soul which inspired him.

The ideal of music can never be put upon paper, nor created by any system of instruction. By a well selected course of musical training the mind may become attracted by certain compositions in preference to others, in just the same way as a knowledge of language is affected by a man's literature, or the brain has in the starting point,—that our knowledge of music are mere matters of taste. Will it be concluded that on Beethoven's demise the progress of musical art ended? Did Wagner seize upon the appropriate the soul music, and sustain it when he died? After him? Homer was and still is, a great poet; yet he never learned or saw a single rule of versifica ion, and in his day the "Art Poetica" had not been written. Yet this man who never learned a rule is accepted as a rule, and is imitated by all for all time. He did more for poetry than any musician ever did for music, because he was inspired, and his clear vision saw the soul of poetry, just as the physical reasoning of Plato brought the philosopher from the Pagan gods into light of the God.

No man can grasp the soul of music; and the masters who have left us the very highest ideals to follow as examples were inspired, but not possessed by it. Had they been, we would to-day be in a better position in our conceptions and interpretations; whereas, to attain to music we must open our minds to the conviction that we may advance nearer the central ideal of the musical art, still further attain perfection in our conceptions and interpretations, of what is in the heart of man, and attain to it with soul in it.

It requires a man of mind, and bigotry to stop at any of the masters now dead, and close our eyes to the work of those now living. In loving Beethoven, must we detest Wagner, and hate Jardano, Gring, Verdi, or Saint-Saens? If so, we are ignorant of the soul of music, absorbed in the technique of the barrel organ, or are actuated by me-

cenary motives. In either case there is no room for argument; for argument and artend where personal motive begin.

A WORD AS TO ORCHESTRATION.

Perhaps there is no form of musical writing so brilliant as that of the world's large — on one hand, so easy to accomplish in its forms, but so difficult to attain from the standpoint of creation and dramatic effect—as that which is known as instrumentation or orchestration.

In the musical profession, there are hundreds of men who can compose, says John Philip Sousa in *Music*, and who play skillfully on musical instruments and combinations who neither possess sufficient ability to create a melody, or to harmonize one after it is created. And we are surprised to any extent, when we behold composed either by themselves or their orives, who compose for the voice, piano, or organ, who are entirely barren of ideas for the production of orchestral color or the use of orchestral instruments. The number of composers presented to the arranger or instrumentation is only limited by his creative power, but his absolute knowledge of tonal quality of the instruments to be written for, and how these instruments in groups should be treated. There is no question in my mind, that some of the greatest groups of instruments, coloring and masses, would put their notes on paper, having for effect just as the buyer of a lottery ticket hopes for the capital prize.

There is such a thing as over-dressing a score, just as there is a good deal of the same in the preparation of a good taste in regard to her toilet. Every part of her attire may be of the richest material, but the crowding together of incongruous colors and ultra effects may spoil the beauty of the subject. Some of the best, confuted with an unusually large number of instruments, however, will fit to crowd their scores with figuring and, counter-point until the human ear finds it almost impossible to decipher the composer's intention. Wagner, the wizard of the orchestra, has perhaps produced the effect of some of his coloring which has been unexpected, and at the same time dramatic, than any other composer. And for ingenuity of design and delicacy of treatment, Saint-Saens and Massenet are veritable masters.

A man, in his estimation, should have knowledge of the capabilities of every instrument of the orchestra, and an undisputed knowledge of the power of penetration of each member and group of the instrumental body. For instance, a man may introduce a color which has not been expected, and at the same time dramatic, than any other composer. And for ingenuity of design and delicacy of treatment, Saint-Saens and Massenet are veritable masters.

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As I said above, there is no form of writing that is so purely mechanical, or can be so wonderfully creative, as the scoring for a body of musical instruments. How often have we attended an opera performance, and sometimes, when the vocalists were particularly anxious to hear a tone quality and the phrasing of some great vocal artist, have realized that the voice was completely hidden by the loudness of the orchestra? At the same time at may appear that the stupidity of the conductor and his men, it is mainly often due to the use of the instruments made by the composer.

In my experience I have usually found that the man whose education has been farthest removed from the knowledge of instruction, that is, who has made his composition through the aid of violin, or organ, and has not conceived through the channel of dramatic effects—tries to keep everybody in the orchestra busy, from the bass drummer up to the piccolo. He uses the orchestra merely as a means to insure popularity, and the sad spectacle is witnessed of some poor little emaciated soprano's voice loaded down with an orchestration fitted for a Lehmann or a Materna, or some tinkling topical song emulated by a voiceless comedian on solid brass chords, filigreed wood, and arpeggiated strings!

And thus the world runs away!

SOME OLD DANCES.

The *Mazurkas*, *Redowas* and *Farsangiennes* were once favorite dances with us, and are of Polish origin; in their steps the dancers wear the most picturesque attire, and also wear spurs, the clicking of which is part of the dance.

The *Forlane*, with its lively and gay measure, is much used among the Venetian gondoliers, and obtains its name from the *Forlans*, inhabitants of Friesland, the *Trottole* is a dance which originated in Italy, and the *Trotto* of Lombardy are, with the *Forlane*, three of the most popular of Italian dances.

La Sicilienne, with marked rhythm, and whose melody moves "jumplingly," is another old and charming dance, it is also called the *Footdango*.

The *Pecoria* is a dance of the Calabrian shepherds, and gets its name from *pecora*, sheep. It is lively, gay, and rapid, and one in which the arms and heads of the dance's move about as quickly as their feet.

The *Tarentella* is a natural dance of the Neapolitans, supposed generally to owe its name to the tarantula, a species of venomous spider found in the neighborhood of Tarentum, and whose poisonous bite was said to be cured by the quiet movements of the insect.

The *Saltarello* is popular among all the natives of Rome; it is a very old dance, and requires much agility in the dancers. The cavalier plays the guitar, and the lady the tambourine.

The *Magherino* is a gay and elegant dance similar to the *Bouzouki*. The spectators of this dance have the same privilege as those of the *Pulanone*. Very frequently a new-comer glides skillfully between the cavalier and the lady, of whom he takes the hand, and causes the partner to return.

The *Sarao* is an elaborate and comical Spanish dance, very complicated, and taking the greater portion of the evening to perform.

The *Bolero* is a noble dance, composed of five parts, and which takes its name from *Bolero*, or *Bolera*, a garment of lightness or fitness of its figures. This name of *Bolero* also designates certain gross dances that cannot be described here.

The *Seguidillas* are the most attractive of all dances, and are numerous and variations of the *Seguidilla*; that is, divided into two parts, the song is accompanied by a guitar, *Manchegas* with very lively, and *Taledadas*, a mixture of *Bolero* and *Cachucha*—it comes from the word *talea*, suggesting the sound of noisy, boisterous pleasure.

The *Copla* is a dance applied to many species of gracious dances, danced by a man, or both by a woman alone, with accompaniment of castanets. The dancer begins slowly and calmly, and works herself into a frenzy.

The *Guadiana* accompanied by a guitar, is a dance in which the movement becomes progressively lively, and whose African name signifies gayety, and in the last century was danced by the king and his court.

The *Zorongo*, which gives its name to a being, and is dressed worn by women, has simple steps, and a lively movement, sometimes accompanied by the clapping of hands.

The *Tripoli-trapola* is similar to the *Zorongo*, but differs in the steps, and is danced by three half-tunrs.

The name is intended to imitate a certain modulation of the Andalusian gypsies.

The *Fandango*, whose name signifies go dance, is executed by two people, who accompany themselves with a lively beating of castanets. All is life and motion in this dance.

Although the old-school Quakers, as a sect, do not favor music, regarding it as a profane amusement indulged in by the world's people, there are occasionally stories told which show that the love of music sometimes steals its way into a Quaker household, as in the case of *disciples*. George Thompson, the English abolitionist, while setting up a newspaper, one night with a Quaker family. He was a great lover of music and a good singer. During the evening he sang, "Oft in the Stilly Night," which was listened to by the members. In the morning the hostess appeared somewhat disheveled. She wished to sing again, but it would not. She thought, for her to request its repetition. At last her desire overcame her scruples, and she said: "Well, will thee repeat the words of last evening in thy usual manner?"

"Two of the best malapropisms I ever heard," says Mr. Howard, in the *Philadelphia Times*, "were uttered by an old lady of obscure origin who lived in the West. She had two daughters being educated in Paris. She desired them to return, and the wife consented for a longer sojourn. 'Them girls,' she said, 'have been to Paris; when they begin to think themselves reg'lar Parisites!'

These same girls were warmly devoted to amateur theatricals, and often took part in them. Somebody suggested that the wives of the old ladies had engaged herself to a Frenchman, one of the actors, whereupon she exclaimed: "I alias he would come of them amateur theatricals!"

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It is now reported that Brahms bequeathed to Antonin Dvorak his unfinished and posthumous manuscripts and scores, among which are believed to be a "Faust" overture and perhaps a fifth symphony.

The body of Johannes Brahms, the composer, has been buried between the tombs of Beethoven and Schubert. He left no legal will—only a letter to his publisher, Simrock, making the Society of Friends of Music the sole heir of his fortune of \$40,000 and the copyrights of his compositions, together with all his manuscripts and beautiful collections of autographs.

Sir Arthur Sullivan is at present chiefly occupied with his new ballet in commemoration of the Queen's reign, and this work will be produced at the Alhambra shortly. It is intended to bring from Druidstone to our own days, but with special reference to the Maypole dances and other village gatherings of a couple of centuries ago. Sullivan has also now accepted the scenario of the operetta drama "With Finesse," and the Carus are writing for him. Although doubtless containing plenty of the comedy element, the opera will, the Athenaeum thinks, be rather more serious than is usual at the Savoy, and it is hoped it will be ready for production by October next.

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